

# OUR TOWN



BY

THORNTON WILDER

Mendelssohn Theatre

Feb. 11-14

*W. G. Wilder*



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**Sunday, March 14  
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Ann Arborites will fondly remember Maestro Norrington's appearance for Michigan MozartFest in 1989. Now he returns with the highly-acclaimed Orchestra of St. Luke's to tackle another composer with *Dr. Haydn's London Academy*, comprised of works that would have been performed in London in 1793.

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*Listening with 18th-Century Ears, or the Impossibility of Authenticity.* Professor Steven Moore Whiting, Professor of Music History/Musicology, U-M. **Rackham, 3 p.m.**



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Molly Abraham, Detroit Free Press



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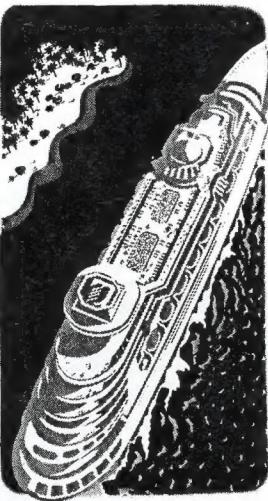
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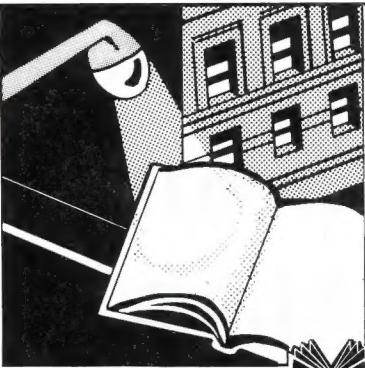
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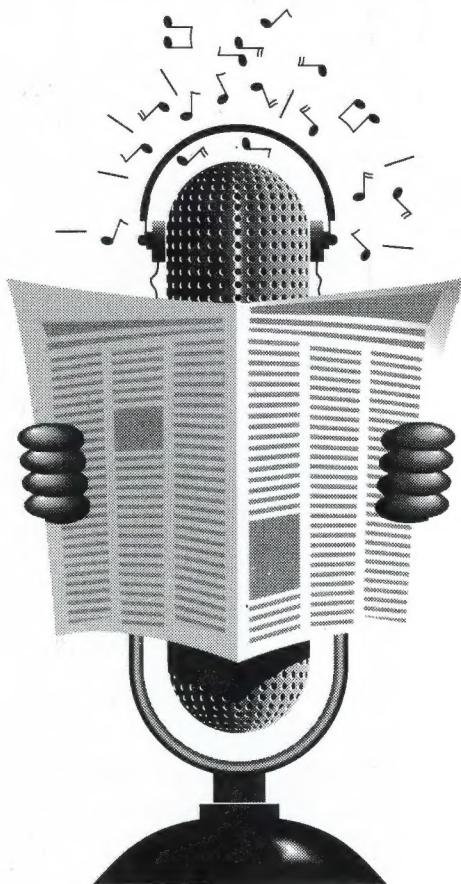


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Department of Theatre and Drama

presents

# OUR TOWN

A play by Thornton Wilder

Lydia Mendelssohn Theatre

February 11 - 14, 1993

**This production is dedicated to William and Claribel Halstead, Professors Emeriti,  
on the establishment of the William and Claribel Halstead Scholarships Society.**

Director  
*Philip Kerr*

Scenic Designer  
*Jennifer Snoeyink*

Costume Designer  
*Deborah Yegerlehner*

Lighting Designer  
*Victor En Yu Tan*

Voice Coach  
*Annette Masson*

Stage Manager  
*David Mulder*

The entire play takes place in Grovers Corners, N.H. and will be performed in three acts.

— There will be two intermissions. —

*The Department of Theatre and Drama would like to congratulate Karyl Newman, a senior in design, for receiving the Costume Design Excellence award by the American College Theatre Festival for her costume designs for The Resurrection of Lady Lester.*

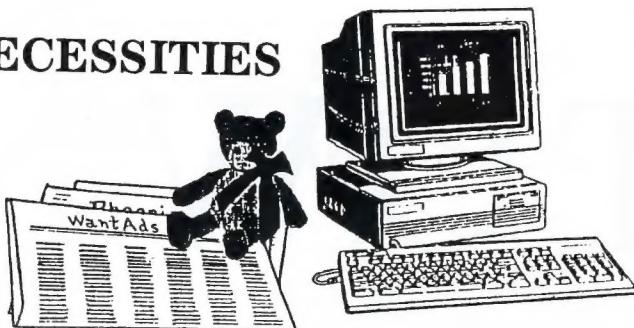
Unauthorized use of cameras or recording devices in this theatre is strictly forbidden.  
For everyone's benefit, latecomers will be seated at a suitable break or scene change.

*Our Town* is produced by special arrangement with Samuel French, Inc.

The School of Music acknowledges the generosity of McKinley Associates, Inc.,  
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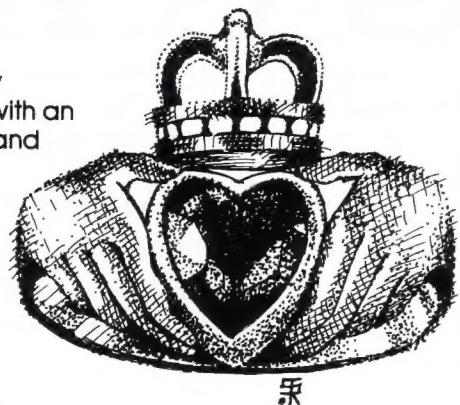


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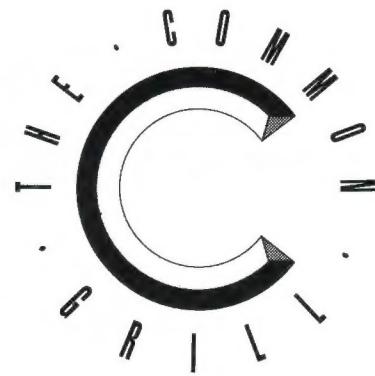
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# The Cast

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Stage Manager . . . . .	Cecilia T. Grinwald
Professor Willard . . . . .	David Mulder
Dr. Gibbs . . . . .	Jared J. Hoffert
Mrs. Gibbs . . . . .	Stephanie A. Pascaris
George Gibbs . . . . .	Chris Stapleton
Rebecca Gibbs . . . . .	Jane Jepson
Mr. Webb . . . . .	Andrew Newberg
Mrs. Webb . . . . .	Rebecca Winston
Emily Webb . . . . .	Jennifer Johns
Wally Webb . . . . .	Charles E. Goodin
Simon Stimson, <i>choir master</i> . . . . .	Anthony Giangrande
Howie Newsome, <i>milkman</i> . . . . .	Joshua Funk
Joe & Si Crowell, <i>newsboys</i> . . . . .	Brandon Epland
Constable Warren, <i>policeman</i> . . . . .	Shawn Miller
Shorty Hawkins, <i>trainman</i> . . . . .	Joe Gold
Joe Stoddard, <i>undertaker</i> . . . . .	Paul Bartley
Miss Corcoran, <i>teacher</i> . . . . .	Katherine Guyton
Mrs. Soames . . . . .	Elise Bryant
Farmer McCarty . . . . .	Eric Black
Mr. Carter . . . . .	Paul Molnar
Mr. Foster . . . . .	Andrew Gorney
Mrs. Fairchild . . . . .	Christy Wright
Mrs. Slocum . . . . .	Melissa Jean Rosen
Martha . . . . .	Christina M. Traister
Sam Craig . . . . .	H. Terry Snowday
Bob . . . . .	Sylvia Jankowski
Stew . . . . .	Robert Stanchina
Helen . . . . .	Lauren M. Odar
Louise . . . . .	Julie Suzanne Miller
Ernestine . . . . .	Heather Fine

*The great sin is to assume that something that has been read once has been read forever. Nobody ever reads the same book twice.*

— Robertson Davies

*Life in other times past was never on a track, any more than now, or ever will be. The past after all is only another name for someone else's present.*

— David McCullough

*I have one advantage: the dramatic vehicle as surprise.*

— Thornton Wilder

*Our Town is a poem about essentials and essences, not as much concerned with the way we happened to be living in America around the turn of the century as about what it means to be human. In a time of growing fragmentation and uncertainty, it is good to find an American play — the American play — that reminds us of our common destiny.*

— Alan Schneider

*What is happening in the American mind in that realm where the deepest motives are formed? What does the American now feel about the situation in which he finds himself — rich — poor, handsome — ugly, healthy — weakly, white — black?*

— Thornton Wilder

*The response we make when we "believe" a work of the imagination is that of saying: "This is the way things are. I have always known it without being fully aware that I knew it. Now in the presence of this play I know that I know it."*

— Thornton Wilder

*The problem lies in the effort to employ the past tense in such a way that it does not rob those events of their character of having occurred in freedom.*

— Thornton Wilder

*Our Town is not offered as a picture of life in a New Hampshire village; or as a speculation about the conditions of life after death. It is an attempt to find a value above all price for the smallest events in our daily life.*

— Thornton Wilder

*Of the great poems received from abroad and from the ages, and today enveloping and penetrating America, is there one that is consistent with these United States, or essentially applicable to them as they are and as they are to be? Is there one whose underlying basis is not a denial and insult to democracy?*

— Walt Whitman

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# About the Performers

---

**Paul Bartley** (*Joe Stoddard*) freshman — BFA — Theatre — Cincinnati, OH  
**Eric Black** (*Farmer McCarty*) junior — BFA — Theatre — Ipswich, Suffolk, England  
**Elise Bryant** (*Mrs. Soames*) junior — BFA — Theatre — Ann Arbor, MI  
**Brandon Epland** (*Joe & Si Crowell*) freshman — BFA — Theatre — New York, NY  
**Heather Fine** (*Ernestine*) freshman — BFA — Theatre/English — W. Bloomfield, MI  
**Joshua Funk** (*Howie Newsome*) sophomore — BFA — Musical Theatre — Chicago, IL  
**Anthony Giangrande** (*Simon Stimson*) senior — BFA — Theatre/Psychology — Grand Rapids, MI  
**Joe Gold** (*Shorty Hawkins*) junior — BFA — Theatre — Stamford, CT  
**Charles E. Goodin** (*Wally Webb*) junior — BFA — Theatre — Manton, MI  
**Andrew Gorney** (*Mr. Foster*) junior — BFA — Theatre — Jackson, MI  
**Cecilia T. Grinwald** (*Stage Manager*) sophomore — BFA — Theatre — Big Bend, WI  
**Katherine Guyton** (*Miss Corcoran*) sophomore — BFA — Musical Theatre — Atlanta, GA  
**Jared J. Hoffert** (*Dr. Gibbs*) junior — BFA — Theatre/Communications — Bloomfield Hills, MI  
**Sylvin Jankowski** (*Bob*) sophomore — BFA — Theatre — W. Bloomfield, MI  
**Jane Jepson** (*Rebecca Gibbs*) sophomore — BFA — Theatre — Kalamazoo, MI  
**Jennifer Johns** (*Emily Webb*) senior — BFA — Musical Theatre — Lansing, MI  
**Shawn Miller** (*Constable Warren*) junior — BA — Communications/English — El Dorado, KS  
**Julie Suzanne Miller** (*Louise*) junior — BFA — Theatre — Warren, MI  
**Paul Molnar** (*Mr. Carter*) sophomore — BFA — Theatre — Dearborn Hts., MI  
**David Mulder** (*Professor Willard*) junior — BFA — Theatre/English — Spring Lake, MI  
**Andrew Newberg** (*Mr. Webb*) senior — BFA — Theatre/English — Rochester, MI  
**Lauren M. Odar** (*Helen*) senior — BFA — Theatre/Accounting — Galesburg, MI  
**Stephanie A. Pascaris** (*Mrs. Gibbs*) sophomore — BFA — Theatre — Dearborn Hts., MI  
**Melissa Jean Rosen** (*Mrs. Slocum*) junior — BFA — Theatre — Mt. Clemens, MI  
**H. Terry Snowday** (*Sam Craig*) senior — BFA — Theatre/English — Traverse City, MI  
**Robert Stanchina** (*Stew*) senior — BFA — Theatre — Redford, MI  
**Chris Stapleton** (*George Gibbs*) senior — BFA — Theatre/Communications — Sherman, IL  
**Christina M. Traister** (*Martha*) junior — BFA — Theatre — Lansing, MI  
**Rebecca Winston** (*Mrs. Webb*) junior — BFA — Theatre/History — Ann Arbor, MI  
**Christy Wright** (*Mrs. Fairchild*) senior — BFA — Theatre — Charlotte, MI

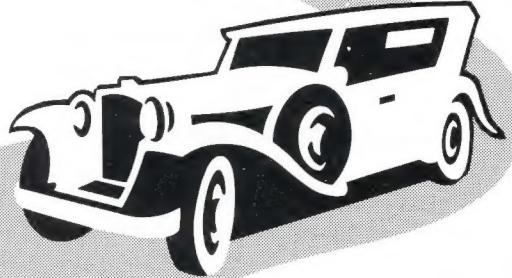
# About the Artists

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**Thornton Wilder** was born in 1897 in Madison, Wisconsin, and went on to earn degrees from Yale and Princeton Universities. He was first recognized as a writer of novels; his first book, *The Cabala*, was written in 1926. Wilder was awarded his first Pulitzer Prize for his second novel, *The Bridge of San Luis Rey*. Wilder also wrote one-act as well as full-length plays. Two of Wilder's full-length plays, *Our Town* (first produced on a bare stage in 1938) and *The Skin of Our Teeth*, earned him two more Pulitzer Prizes. In 1937, Wilder wrote an adaptation of *A Doll's House* for Ruth Gordon. Other famous works include *The Matchmaker*, *The Long Christmas Dinner*, and a 1932 translation of *Lucrece* for Katharine Cornell. Wilder's best plays all offered thoughtful, perceptive views of essentially ordinary people. Mr. Wilder died in 1975 and is recognized as one of America's premiere playwrights.

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**Dave DiMartino**

Senior West Coast writer, *Entertainment Weekly*.  
Former Los Angeles Bureau chief, *Billboard*.  
Record reviewer for *Spin* and *Musician*.

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## Philip Kerr (Director)

- Professor, Director of Performance Training
- Broadway, Off-Broadway, LORT
- Member, AEA, SAG, AFTRA, SSDC, SAFD, and Dramatists Guild
- Director, White Creek Theatre Collective
- Co-founder, *The Moonshine Boys*

## Jennifer Snoeyink (Scenic Designer)

- Second year MFA candidate in scenic design
- Set designer, *Insect Play*, *Snow Queen*, Young People's Theatre, Ann Arbor; *Rapunzel*, *Beauty and the Beast*, Tibbits Opera House, Coldwater, MI
- Set designer, *Mary of Nimmegen*, Harlotry Players, Ann Arbor, Grand Rapids, Toronto

## Victor En Yu Tan (Lighting Designer)

- Associate Professor, Lighting Design
- Lighting designer, *A Day in Hollywood/A Night in the Ukraine*, Musical Theatre Program
- Lighting designer, *Fences*, *Substance of Fire*, Asolo Theatre, Sarasota, FL; *TEA, A Christmas Carol*, Syracuse Stage; *On Borrowed Time*, Pasadena Playhouse and Birmingham Theatre

## Deborah Yegerlehner (Costume Designer)

- Third year MFA candidate in costume design
- Costume designer, *Pal Joey*, Musical Theatre Program; *Trelawny of the "Wells"*, *The Broken Pitcher*, *Pelleas and Melisande*, Dept. of Theatre & Drama
- Costume designer, *Better All the Time*, Trueblood Theatre
- Costume designer, *Tullyatin Crossed* and *Relatively Speaking*, University of Massachusetts, Amherst

# Acknowledgements

A special thanks to Nicholson's Enterprises, Inc.

The performers in this production are composed of undergraduate students in the Department of Theatre and Drama, which is a department of the School of Music. Scenery, costumes, properties, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.

## Department of Theatre & Drama Full-Time Faculty

### Design & Production

Peter Beudert  
Alan Billings  
Laura Crow  
Gary Decker  
Victor En Yu Tan

### Performance

Erik Fredricksen  
Sarah-Jane Gwillim  
Philip Kerr  
Annette Masson  
Janet Maylie  
Jerald Schwiebert

### Theatre Studies

John Russell Brown  
Bert Cardullo  
Charles Jackson  
OyamO  
Martin Walsh  
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Management Practicum (T386): Christina Clark\*, Tim Joosten\*, Karen Thompson\*, Cathrin Wiegandt\*

## PRODUCTION STAFF

Production Manager: Mark Sullivan  
Production Stage Manager: Brett Finley  
Master Electrician: Henry Reynolds  
Technical Director (Power): Rolfe Bergsman  
Technical Director (Frieze): Gary Decker  
Associate Technical Director (Frieze): Richard Lindsay  
Master Carpenter: Bill Abbott  
Carpenter: Don Watkins  
Scenic Artist: Susan M. Crabtree  
Scenic Painter: Robin Lee Garber  
Properties Master: Leah Harris  
Properties Assistant: Kely Reisfeld  
Costume Shop Manager: Julie Edeburn  
Frieze Shop Manager: Robert Haven  
Associate Drapers: Vickie L. Sadler, Susan A. Hamilton  
Sound Engineer: Roger Arnett  
House Technicians: Ron Cypert, Jim Haven, Barry LaRue  
Office Assistants: Yael Hoffman, Cathrin Wiegandt

## PRODUCTION CREWS

Assistant to the Director: Karyl Newman  
Assistant Stage Managers: Jennifer Dell, Sunil Rajan  
Apprentice to the Lighting Designer: Peter Drost  
Costume Draper: Sarah McCullough  
First Hand/Stitcher: Angela K. Patten  
Costumes: Mary Berry, George Bacon, Patricia Moore, and students of T250  
Millinery: Students of T475  
Lighting/Sound: Shannon Bigler, Jeannette Burton, Gary Ciarkowski, Jeff Dine, Peter Drost, Becky Hoisington, Mike Little, Stephen Pax, Alan Pilukas\*, Sunil Rajan\*, Greg Reidenbach, Mark Russell, Rick Smith, Becky Trombley, Rebecca Valentino, and students of T250, 251, 252, 261, 262, 351, and 352  
Paint: Toni Auletti, Gaetane Bertol, Francesca Callow, Brandon Epland, Yasmine Etemadi, Heather McDonald, and students of T250  
Props: Sean Kinlin, Kate Linebaugh, and students of T250, 251, and 351  
Sets: Paul Collins, Lael Easton, Warren Lehmkuhle, Jason Lievens, Stephanie Pascaris, Jennifer Snoeyink

## RUNNING CREWS

Set: Camilo Fontecilla, Mariana Trajtenberg  
Electrics: Eric Swartz\* (head), Sherry Domstein\*, Caroline de Fauw\*, Aaron Tishkowsky\*  
Props: Amanda Temple  
Wardrobe: Holly Ferns\*, Lakeisha Harrison\*  
Make-up: George Bacon\*, Rebecca Ann Valentino\*

\*In fulfillment of coursework in the School of Music

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*"Congratulations to the U-M Theatre Associates who have taken a leading role in providing scholarship support and program enrichment for the Department of Theatre and Drama. Only one year old and this wonderful group of theatre friends has made a tremendous difference through the creation of theatre scholarship awards to be given this spring. Their promotion and support of this department are deeply appreciated."*



Erik Fredrickson, Department Chair

## U-M THEATRE ASSOCIATES (as of January 11, 1993)

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Stonebridge/Don Chisholm

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The Department of Theatre and Drama is extremely proud to announce the establishment of the **William and Claribel Halstead Scholarships Society**. This endowed fund will be used to create several much needed scholarships for talented theatre students. We salute the following donors who have contributed to this important project.

(donors as of January 11, 1993)

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\*indicates U-M Theatre Associate Advisory Council member

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U-M Theatre Associates' brochures are available in the lobby.**

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**Two  
one-act  
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## **The Boor & La Serva Padrona**

The first one-act opera was composed by American composer Dominick Argento in 1957, while the second was composed by Italian Giovanni Battista Pergolesi in 1733. Both are romantic comedies about the discovery of love by people who least expect it.

Opera Theatre \* March 25 - 28 \* Mendelssohn Theatre

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A classic tragedy written by French playwright Jean Racine, *Andromache* is a portrait of a courageous woman and her struggle for survival. This production is directed and adapted by John Russell Brown. Department of Theatre & Drama \* April 1 - 4 & 8 - 11 \* Trueblood Theatre

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Tommy and Jeff enter a magical world somewhere in Scotland where life is not quite as it seems. By nightfall, they must choose to remain forever in this mysterious land that time forgot, or return to their own lives, in this Lerner and Loewe musical sensation.

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## Ann Arbor Civic Theatre's — 1992-1993 Season —

### Ann Arbor Civic Theatre — MainStage —

#### THE DIARY OF ANNE FRANK

dramatization by Frances Goodrich  
and Albert Hackett  
directed by Cassie Mann

The Lydia Mendelssohn Theatre  
Feb. 24, 25, 26, 27, 1993

#### MORNINGS AT SEVEN

by Paul Osborn  
directed by Charles Sutherland  
The Lydia Mendelssohn Theatre  
April 7, 8, 9, 10, 1993

#### ON THE TWENTIETH CENTURY

book and lyrics by Betty Comden  
and Adolph Green  
music by Cy Coleman  
based on a play by Ben Hecht  
and Charles McArthur  
and also a play by Bruce Milholland  
directed by Jim Posante  
The Power Center for the  
Performing Arts  
May 19, 20, 21, 22, 1993

#### MASTER HAROLD AND THE BOYS

by Athol Fugard  
directed by Conrad Mason  
The Lydia Mendelssohn Theatre  
June 9, 10, 11, 12, 1993

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### Ann Arbor Civic Theatre — Second Stage —

#### BURN THIS

by Lanford Wilson  
directed by Jan Koenigeter  
January 21, 22, 23, 28, 29, 30,  
February 4, 5, 6, 1993

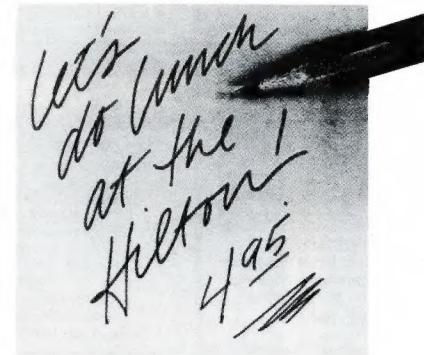
#### A MACBETH

by William Shakespeare  
adapted by Charles Marowitz  
directed by Dr. George Popovich  
March 11, 12, 13, 18, 19, 20, 25, 26,  
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#### BILOXI BLUES

by Neil Simon  
directed by Tim Morley  
July 8, 9, 10, 15, 16, 17, 22, 23, 24,  
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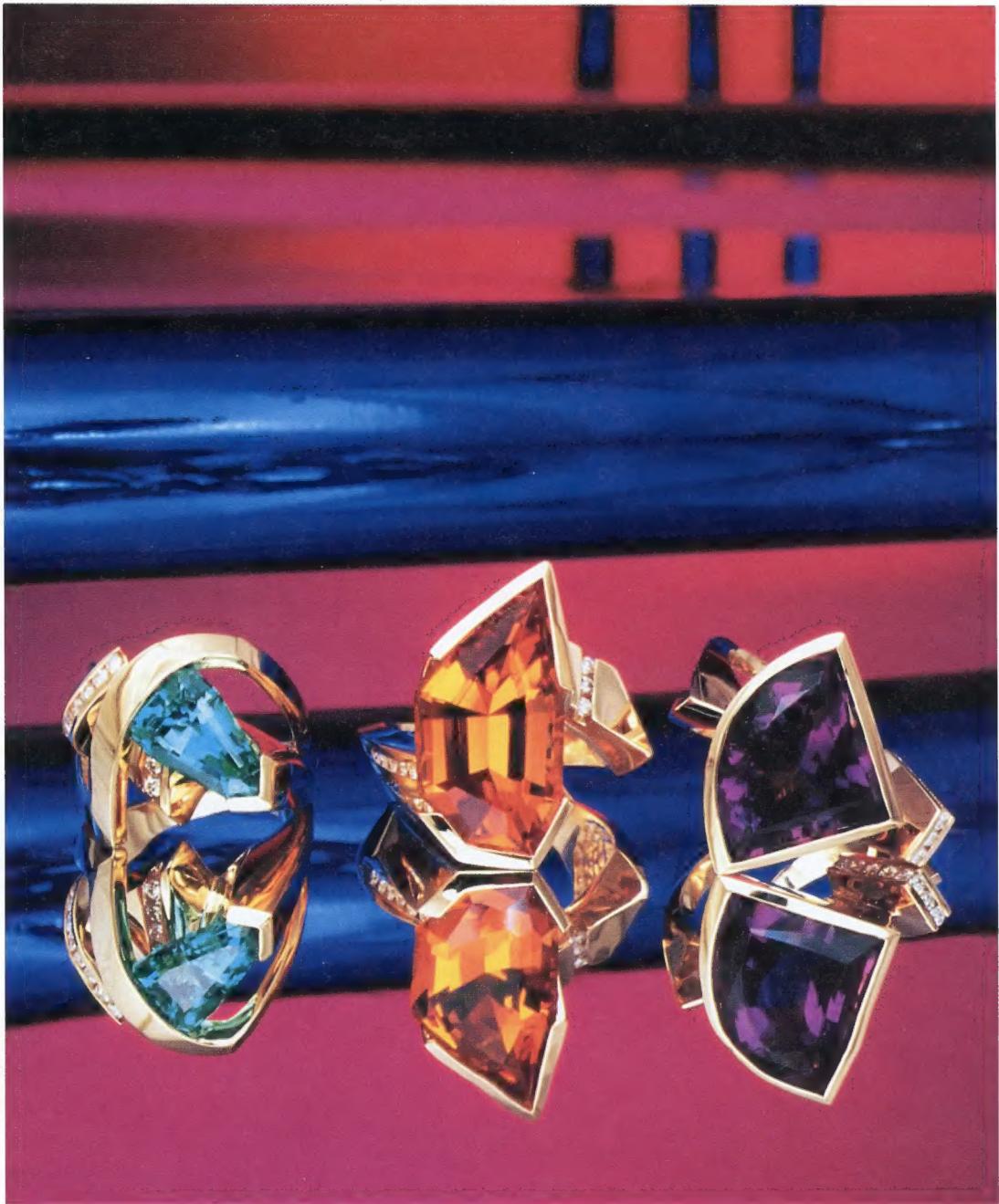
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